

960

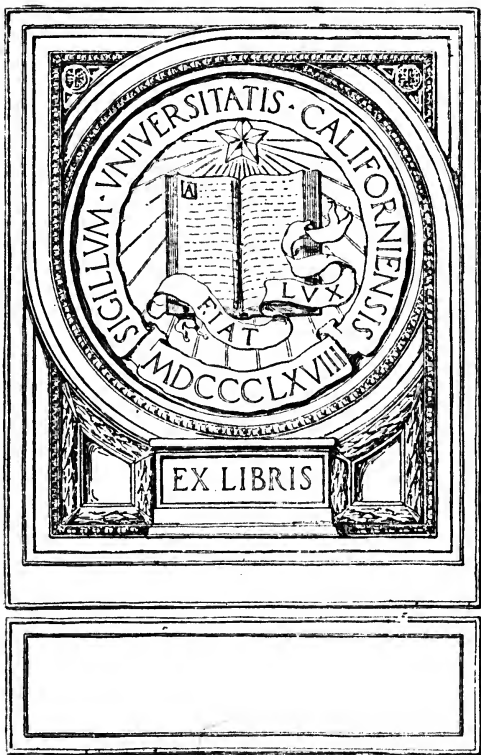
D381

f

UC-NRLF



B 3 346 226



French's International Copyrighted (in England, her Colonies, and the United States) Edition of the Works of the Best Authors

---

No. 281

---

# “FOOD”

A TRAGEDY OF THE FUTURE

In One Act

BY

WILLIAM C. de MILLE

COPYRIGHT, 1914, BY A. G. de MILLE

*ALL RIGHTS RESERVED*

CAUTION.—Amateurs and Professionals are hereby warned that “FOOD,” being fully protected under the copyright laws of the United States, is subject to royalty, and any one presenting the play without the consent of the author or his authorized agent will be liable to the penalties by law provided. All applications for amateur performances of “FOOD” must be made to SAMUEL FRENCH, 28-30 West 38th Street, New York.

---

PRICE 25 CENTS

NEW YORK  
SAMUEL FRENCH  
PUBLISHER  
28-30 WEST 38TH STREET

LONDON  
SAMUEL FRENCH, LTD.  
26 SOUTHAMPTON STREET  
STRAND

# FRENCH'S STANDARD DRAMA.

Price 15 Cents each.—Bound Volumes \$1.25.

## VOL. I.

- 1 Ion
- 2 Faolo
- 3 The Lady of Lyons
- 4 Richelieu
- 5 The Wife
- 6 The Honey-moon
- 7 The School for Scandal
- 8 Money

## VOL. II.

- 9 The Stranger
- 10 Grandfather Whitehead
- 11 Richard III
- 12 Love's Sacrifice
- 13 The Gamester
- 14 A Cure for the Heartache
- 15 The Hunchback
- 16 Don Cesar de Bazan

## VOL. III.

- 17 The Poor Gentleman
- 18 Hamlet
- 19 Charles II
- 20 Venice Preserved
- 21 Pizarro
- 22 The Love Chase
- 23 Othello
- 24 Lend me Five Shillings

## VOL. IV.

- 25 Virginius
- 26 King of the Commons
- 27 London Assurance
- 28 The Rent Day
- 29 Two Gentlemen of Verona
- 30 The Jealous Wife
- 31 The Rivals
- 32 Perfection

## VOL. V. [Debts]

- 33 A New Way to Pay Old
- 34 Look Before You Leap
- 35 King John
- 36 Nervous Man
- 37 Damon and Pethias
- 38 Claudestine Marriage
- 39 William Tell
- 40 Day after the Wedding

## VOL. VI.

- 41 Speed the Plough
- 42 Romeo and Juliet
- 43 Feudal Times
- 44 Charles the Twelfth
- 45 The Bride
- 46 The Follies of a Night
- 47 Iron Chest [Fair Lady]
- 48 Faint Hear' Never Won

## VOL. VII.

- 49 Road to Ruin
- 50 Macbeth
- 51 Temper
- 52 Evadne
- 53 Bertram
- 54 The Duenna
- 55 Much Ado About Nothing
- 56 The Critic

## VOL. VIII.

- 57 The Apostate
- 58 Twelfth Night
- 59 Brutus
- 60 Simpson & Co
- 61 Merchant of Venice
- 62 Old Heads & Young Hearts
- 63 Mountaineers [riage]
- 64 Three Weeks after Mar-

## VOL. IX.

- 65 Love
- 66 As You Like It
- 67 The Elder Brother
- 68 Werner
- 69 Gisippus
- 70 Town and Country
- 71 King Lear
- 72 Blue Devils

## VOL. X.

- 73 Henry VIII
- 74 Married and Single
- 75 Henry IV
- 76 Paul Pry
- 77 Guy Mannering
- 78 Sweethearts and Wives
- 79 Serious Family
- 80 She Stoops to Conquer

## VOL. XI.

- 81 Julius Caesar
- 82 Vicar of Wakefield
- 83 Leap Year
- 84 The Cat-paw
- 85 The Passing Cloud
- 86 Drunkard
- 87 Rob Roy
- 88 George Barnwell

## VOL. XII.

- 89 Ingomar
- 90 Sketches in India
- 91 Two Friends
- 92 Jane Shore
- 93 Corsican Brothers
- 94 Mind your own Business
- 95 Writing on the Wall
- 96 Heir at Law

## VOL. XIII.

- 97 Soldier's Daughter
- 98 Douglas
- 99 Marco Spada
- 100 Nature's Nobleman
- 101 Sardanapalus
- 102 Civilization
- 103 The Robbers
- 104 Katharine and Petruchio

## VOL. XIV.

- 105 Game of Love
- 106 Midsommer Night's
- 107 Ernestine [Dream]
- 108 Rag Picker of Paris
- 109 Flying Dutchman
- 110 Hypocrite
- 111 Therese
- 112 La Tour de Nesle

## VOL. XV.

- 113 Irrerand As It Is
- 114 Sea of Ice
- 115 Seven Clerks
- 116 Game of Life
- 117 Forty Thieves
- 118 Bryan Borothime
- 119 Romance and Reality
- 120 Ugolino

## VOL. XVI.

- 121 The Tempest
- 122 The Pilot
- 123 Carpenter of Rouen
- 124 King's Rival
- 125 Little Treasure
- 126 Dombey and Son
- 127 Parents and Guardians
- 128 Jewess

## VOL. XVII.

- 129 Camille
- 130 Married Life
- 131 Wenlock of Wenlock
- 132 Rose of Ettrickvale
- 133 David Copperfield
- 134 Aline, or the Rose of
- 135 Pauline [Killarney]
- 136 Jane Eyre

## VOL. XVIII.

- 137 Night and Morning
- 138 Ethioip
- 139 Three Guardsmen
- 140 Tom Cringle
- 141 Henriette, the Forsaken
- 142 Eustache Baudin
- 143 Ernest Maltravers
- 144 Bold Dragons

## VOL. XIX.

- 145 Dred, or the Dismal [Swamp]
- 146 Last Days of Pompeii
- 147 Emeralda
- 148 Peter Wilkins
- 149 Ben the Boatwain
- 150 Jonathan Bradford
- 151 Retribution
- 152 Mineral

## VOL. XX.

- 153 French Spy
- 154 Wept of Wish-ton Wish
- 155 Evil Genius
- 156 Ben Bolt
- 157 Sailor of France
- 158 Red Mask
- 159 Life of an Actress
- 160 Wedding Day

## VOL. XXI.

- 161 All's Fair in Love
- 162 Hofer
- 163 Self
- 164 Cinderella
- 165 Phantom
- 166 Franklin [Moscow]
- 167 The Gunmaker of
- 168 The Love of a Prince

## VOL. XXII.

- 169 Son of the Night
- 170 Rory O'More
- 171 Golden Eagle
- 172 Renzi
- 173 Broken Sword
- 174 Rip Van Winkle
- 175 Isabelle
- 176 Heart of Mid Lothian

## VOL. XXIII.

- 177 Actress of Padua
- 178 Floating Beacon
- 179 Bride of Lammermoor
- 180 Cataract of the Ganges
- 181 Robber of the Rhine
- 182 School of Reform
- 183 Wandering Boys
- 184 Maceppa

## VOL. XXIV.

- 185 Young New York
- 186 The Victims
- 187 Romance after Marriage
- 188 Brigand
- 189 Poor of New York
- 190 Ambrose Gwinnet
- 191 Raymond and Agnes
- 192 Gambler's Fate

## VOL. XXV.

- 193 Father and Son
- 194 Massaniello
- 195 Sixteen String Jack
- 196 Youthful Queen
- 197 Skeleton Witness
- 198 Inkeeper of Abbeville
- 199 Miller and his Men
- 200 Aladdin

## VOL. XXVI.

- 201 Adrienne the Actress
- 202 Undine
- 203 Jesse Brown
- 204 Asmodeus
- 205 Mormons
- 206 Blanche of Brandywine
- 207 Viola
- 208 Deseret Deserted

## VOL. XXVII.

- 209 Americans in Paris
- 210 Victorine
- 211 Wizard of the Wave
- 212 Castle Spectre
- 213 Horse-shoe Robinson
- 214 Armand, Mrs. Mowatt
- 215 Fashion, Mrs. Mowatt
- 216 Glance at New York

## VOL. XXVIII.

- 217 Inconstant
- 218 Uncle Tom's Cabin
- 219 Guide to the Stage
- 220 Veteran
- 221 Miller of New Jersey
- 222 Dark Hour before Dawn
- 223 Midsom't Night's Dream [Laura Keane's Edition]
- 224 Art and Artifice

## VOL. XXIX.

- 225 Poor Young Man
- 226 Ossawatommie Brown
- 227 Pope of Rome
- 228 Oliver Twist
- 229 Pauvrete
- 230 Man in the Iron Mask
- 231 Knight of Arva
- 232 Moll Pitcher

## VOL. XXX.

- 233 Black Eyed Susan
- 234 Satan in Paris
- 235 Rosina Meadows [less]
- 236 West End, or Irish Heir
- 237 Six Degrees of Crime
- 238 The Lady and the Devil
- 239 Avenger, or Moor of Sicily
- 240 Masks and Faces [ly]

## VOL. XXXI.

- 241 Merry Wives of Windsor
- 242 Mary's Birthday
- 243 Shandy Maguire
- 244 Wild Oats
- 245 Michael Erle
- 246 Idiot Witness
- 247 Willow Copse
- 248 People's Lawyer

## VOL. XXXII.

- 249 The Boy Martyrs
- 250 Lucretia Borgia
- 251 Surgeon of Paris
- 252 Patrician's Daughter
- 253 Shoemaker of Toulon
- 254 Momentous Question
- 255 Love and Loyalty
- 256 Robber's Wife

## VOL. XXXIII.

- 257 Dumb Girl of Genoa
- 258 Wreck Ashore
- 259 Ciarl
- 260 Rural Felicity
- 261 Wallace
- 262 Madelaine
- 263 The Fireman
- 264 Grist to the Mill

## VOL. XXXIV.

- 265 Two Loves and a Life
- 266 Annie Blake
- 267 Steward
- 268 Captain Kyd
- 269 Nick of the Woods
- 270 Marble Heart
- 271 Second Love
- 272 Dream at Sea

## VOL. XXXV.

- 273 Breach of Promise
- 274 Review
- 275 Lady of the Lake
- 276 Still Water Runs Deep
- 277 The Scholar
- 278 Helping Hands
- 279 Faust and Marguerite
- 280 Last Man

## VOL. XXXVI.

- 281 Belle's Stratagem
- 282 Old and Young
- 283 Raffaella
- 284 Ruth Oakley
- 285 British Slave
- 286 A Life's Ransom
- 287 Giralda
- 288 Time Tris All

## VOL. XXXVII.

- 289 Ella Rosenberg
- 290 Warlock of the Glen
- 291 Zelina
- 292 Beatrice
- 293 Neighbor Jackwood
- 294 Wonder
- 295 Robert Emmet
- 296 Green Bushes

## VOL. XXXVIII.

- 297 Flowers of the Forest
- 298 A Bachelor of Arts
- 299 The Midnight Banquet
- 300 Husband of an Hour
- 301 Love's Labor Lost
- 302 Naia Queen
- 303 Caprice
- 304 Cradle of Liberty

## VOL. XXXIX.

- 305 The Lost Ship
- 306 Country Squire
- 307 Fraud and its Victims
- 308 Putnam
- 309 King and Deserter
- 310 La Fammina
- 311 A Hard Struggle
- 312 Gwynette Vaughan

## VOL. XL.

- 313 The Love Knot Judge
- 314 Lavater, or Not a Bad
- 315 The Noble Heart
- 316 Coriolanus
- 317 The Winter's Tale
- 318 Eveleen Wilson
- 319 Ivanhoe
- 320 Jonathan in England

(French's Standard Drama Continued on 3d page of Cover.)

SAMUEL FRENCH, 28-30 West 38th Street, New York City.

New and Enlarged Descriptive Catalogue Mailed Free on Request

# **“FOOD”**

## **A TRAGEDY OF THE FUTURE**

**In One Act**

**BY**  
**WILLIAM C. de MILLE**

**COPYRIGHT, 1914, BY A. G. de MILLE**

***ALL RIGHTS RESERVED***

**CAUTION.**—Amateurs and Professionals are hereby warned that “FOOD,” being fully protected under the copyright laws of the United States, is subject to royalty, and any one presenting the play without the consent of the author or his authorized agent will be liable to the penalties by law provided. All applications for amateur performances of “FOOD” must be made to **SAMUEL FRENCH, 28-30 West 38th Street, New York.**

**NEW YORK**  
**SAMUEL FRENCH**  
**PUBLISHER**  
**28-30 WEST 38TH STREET**

**LONDON**  
**SAMUEL FRENCH, LTD.**  
**26 SOUTHAMPTON STREET**  
**STRAND**

“FOOD.”

CHARACTERS.

BASIL..... *A New Yorker.*  
IRENE..... *His Wife.*  
HAROLD..... *An Officer of The Food Trust.*

---

SCENE:—BASIL's home in *New York City.*

TIME:—*Fifty years from now.*

## "FOOD."

### COSTUMES.

BASIL:—Business suit.

Hat.

Gloves.

Overcoat.

IRENE:—Soft, clinging tea gown.

HAROLD:—Military uniform.

### LIGHTS.

No changes. Full white and amber.

SCENE:—An ordinary room, furnished with rich plainness.

*Doors* L. 1 and R. 3.

*Windows* at back.

*Table* R. C., with two *chairs*.

Small *table*, with *chair* against L. wall, above door.

*Chair* L. of food safe.

Small *rug*, c., on curtain line.

*Side board* at rear, to R. of windows.

At back, L., of windows, is a *refrigerator*, made

## "FOOD."

to look rather like a *safe*, with heavy iron hinges, a large *combination* lock, etc.

*Fireplace* and *fire*, R. I, if possible, but not necessary.

## "PROPS."

1. 2 *tables* (1 small one for *telephone*)
2. 4 *chairs*
3. *Small rug*
4. *Side board*
5. *Refrigerator* (to look like *safe*)
6. *Telephone*
7. *Fireplace* and *fire* (if possible)
8. *Check book*
9. *Blue envelope* and *blue paper* (for *grocer's bill*)
10. *Fountain pen*
11. 2 *table covers* (a white one, for *centre table*, for *meal*)
12. 2 *plates*
13. 2 *forks*
14. 2 *glasses*
15. 1 *platter*
16. 1 *carving knife* and *fork*
17. *Carafe* of *water*
18. *Small phial* of *milk*
19. *Medicine dropper* (to be kept in bottle instead of cork)
20. *A cracker*
21. 2 *eggs* (one for *case*, another to keep in the *jewel-case*)
22. *A leather case*
23. *Revolver* and *holster*
24. *Small package*, to look like *slice of bread* wrapped up
25. *Paper* to sign as *Harold's receipt*
26. *Jewel-box* and *jewels*



## “FOOD.”

---

AT RISE:—IRENE is discovered sitting at table, R. c., writing a check. There is a blue envelope and paper in front of her.

She is a young woman, about 25, but very thin.

BASIL enters L. I, wearing hat and coat. He is a man of about 30, or 35; also very thin. He comes and kisses her.

BASIL. Hello, dear! (*crossing to her, kisses her, crosses to chair L. of food safe, takes off coat, etc.*)

IRENE. Why, Basil—you're home early—(*noticing check*) Oh, Pshaw! I've done it again. (*tears up check*)

BASIL. Done what?

IRENE. Written the wrong date. I can't get it into my head that this is nineteen sixty-two after writing nineteen sixty-one for a whole year. (*starts to write another check*)

BASIL. What's the check for?

IRENE. (*very seriously*) The—the grocer's bill, Basil——

BASIL. (*very serious—pausing—crossing to front of chair L. of table R. c.*) Oh—I—I see—(*picks up bill—sits—reads it—then cheers up a bit*) Why, it's not as large as last month.

IRENE. No, it's less than six thousand dollars——

BASIL. (*scrutinizing items*) Yes—five thousand

eight hundred and sixty-seven dollars and forty-four cents—what's the forty-four cents? (*rather stern manner and tone*)

IRENE. (*ashamed*) Four grains of sugar—

BASIL. (*lays bill on table—rises—crossing L.—in light reproof*) We must be careful about sugar, dear.

IRENE. (*in pained explanation*). I've tried to be, Basil—(*rises—takes pen and check book with her—crosses across to him L.*) and really—the bill is not much—when you consider how food has gone up.

BASIL. (*in happier, lighter tone*) Anyhow, we must live—and I'm as hungry as a wolf—let's have dinner now—

IRENE. Half an hour early—?

BASIL. I'm awfully hungry—

IRENE. (*crossing to side board*) All right—(*pointing to food safe*) Open the food safe—will you, dear—(*IRENE at side board arranging plates together, platter on top, with forks and carvers on platter—starts over to table—BASIL opening door of safe, burglar alarm, (bell) rings—IRENE starts*) I always forget that burglar alarm! (*BASIL reaches behind safe and turns off burglar alarm*)

IRENE (*setting table*) What brings you home so early to-day, dear?

BASIL. (*crossing from safe to table*) I'm on the Jury. We just finished a case. (*seats himself R. of table*) A very sad one, too. A man was being tried for killing a hen.

IRENE. (*shocked, at the word "hen" drops fork on plate with noise*) Oh, the beast!

BASIL. Yes— His only excuse was that his family was starving— He was found guilty—

IRENE. (*pausing setting table—looking at him in reproach*) And you—helped sentence him—to death?

BASIL. There was nothing else to do—(*IRENE goes to side board gets carafe and 2 glasses, back*

*to table*) Don't you understand—he killed a *hen*—  
(IRENE *starts*) killed it in cold blood—a man who  
can do that deserves no pity——

IRENE. (*coming over from side board—filling  
glasses*) But his family——

BASIL. Oh, you women—are so sentimental—  
(IRENE *takes carafe up to side board, leaves it—gets  
platter—starts with it toward safe*) have you for-  
gotten that the hen is the fowl who lays eggs?

IRENE. (*reels—half fainting*) Eggs— Oh!

BASIL. Irene! (*springs to feet—goes hurriedly  
to her, around chair R. of table*) What's the matter?

IRENE. (*recovering—avoiding help*) Nothing—  
nothing, dear—I'm better now—but, wait a minute  
I've a treat for you to-night—(*continues to safe—  
BASIL returns to table and seats himself in chair R.,  
expectantly. IRENE opens safe, takes out cracker—  
lays it on platter—bears it over to table triumph-  
antly*)

BASIL. (*rather reproachfully*) By Jove, dear—  
but we *are* living high—IRENE *returns to food  
safe—is busy there*) a cracker——

IRENE. (*facing him triumphantly*) And milk—  
(*turns to safe again—gets out very small bottle—  
crossing to table with it*)

BASIL. (*almost horrified*) Milk! Cracker and  
milk—on the same day—(IRENE *with a medicine  
dropper dropping a drop into each glass, half filled  
with water*) Isn't that rather——

IRENE. (*pausing to explain*) But you're making  
a hundred thousand a year!

BASIL. (*gentle reproof*) Still there's no use  
squandering it, is there? (*happier tone. IRENE is  
now seated, opposite him, at table, chair L.*) How-  
ever, I suppose we can treat ourselves once in a  
while—(BASIL *carves the cracker—serves her with  
half, then himself—they eat it with forks—she only  
tastes hers*) and it is delicious. (*smacking his lips.  
Reminiscently*) Remember—when we were first

married we couldn't have these little luxuries—*(thoughtfully sad)* but—you know whenever I sit down to a meal like this—I think of the poor—who can't buy proper food—

IRENE. *(also thoughtfully sad)* Yes—

BASIL. That's why we could show no mercy to that man to-day— You see—what made it so terrible was—that the hen was about to become a—

IRENE. *(getting faint again)* Don't—don't Basil—*(head sinks on table)*

BASIL. *(leaning over and grasping hand)* Why, my dear child—what is the matter? *(she doesn't answer)* You must see the doctor—*(IRENE rises—crosses to behind table)* I've noticed you haven't been yourself for some time. You haven't been eating well—why, look there—you've hardly touched your dinner—

IRENE. *(looks slowly at plate—turns head away—gathers up both plates—empties crumbs of cracker from both to platter)* I'm not hungry—*(crossing toward safe—pauses—turning to BASIL)* You won't mind having these for breakfast, will you, dear?

BASIL. No—*(IRENE turns to safe—puts platter in)* but the doctor?

IRENE. *(crossing back to table)* Basil, I—I've seen the doctor—*(takes plates from either side—puts them together)* I went to-day—*(takes forks and carvers—puts them on top of plates—crosses to side board)*

BASIL. What did he say? *(IRENE crosses to table for glasses—pauses at table—about to speak—changes her mind)* Come—come, dear—why don't you tell me? *(IRENE crosses to side board with glasses)*

IRENE. I—I— Oh, what's the use, Basil—it—*(crossing back to table)*

BASIL. It's something serious then?

IRENE. *(sinking in chair L. of table—facing him)*

Yes—(BASIL *exclaims*) We—we might as well face it—Basil—the doctor says—I've got to eat another egg——

BASIL. (*utter dismay*) Oh, my God!

IRENE. (*weepingly, pleadingly*) I can't help it, Basil—you—you know it isn't my fault—

BASIL. (*rises, leans over table in wild pleading*) But—oh—won't a trip to Europe do—a change of scene? (*crossing past her L.*) Anything in reason—but—(IRENE *sinks back in chair, BASIL crosses to her*) Why—it's only two years ago—you had an egg—a whole one—I had to mortgage this house to get it for you—surely you can't need another so soon——

IRENE. I know it's terrible, but—I—(*facing front—cold—determined*) I must have it, Basil—

BASIL. (*crossing to L. in despairing anger*) Oh, how did you ever get this accursed taste—ah—thank Heaven the children all starved to death. They might have inherited——

IRENE. (*springing to feet in protest*) Basil! (*he stops*) That's a cruel thing to say. (*crossing toward him at L.*) I never told you how I came to be—this way——

BASIL. (*facing her in stern question*) No—you never told me—you married me without letting me know you had this—this—craving for eggs—Oh, how could you? (*crossing in sad wonder to chair at L. of table—seats himself, back to her*)

IRENE. Basil—(*coming toward him*) When I was a little girl—my parents were very, very wealthy—and once—they gave me—an egg to taste—my brother had brought it from Europe. You don't know the effect the taste of an egg has on one—the strange feeling of happiness—that once felt can never be forgotten. I—I couldn't forget it. The taste of that egg has been the memory of my waking hours, my dream, at night—sometimes the desire for it drives me to the point of

madness—oh—don't look at me like that—I *know* I shouldn't have married you—without telling you of it—but—(*going down to him—pleading*) I loved you, Basil—

BASIL. (*rises—facing her*) If you had loved me—you would have told me—(*turns slowly—measured steps—crossing from her to chair R. of table—where he stands with back to her—saddened*)

IRENE. (*pleading wildly*) I tried—I tried Basil—honestly—honestly—I tried—but I couldn't—and meanwhile—the desire grew—

BASIL. (*turns to her—over table*) Oh—but I gave you one—I gave all I had for it—

IRENE. (*tenderly, in sympathy and appreciation*) Yes, dear—I know—but it only fed the flame of my longing and now I've got to have another—I've got to—don't you understand—or I shall go mad—I can't go on like this—I've got a right to live my life—to have the food my nature craves—I must—I *will* have it. (*she sinks to table—pounds it with her fists—head buried—sobs*)

BASIL. (*going to her and putting his arms around her*) There, there, dear—don't excite yourself—come, go to bed—you'll feel better in the morning.

IRENE. (*sitting away from his embrace—facing him*) Then you won't—get it—for me—

BASIL. (*despairingly*) Great Heavens—I *can't*—

IRENE. (*turning from him—looking fixedly front—cold—hard—determined*) Very well—but I warn you, Basil—I will not answer for the consequences.

BASIL. (*angry*) Do you think you can threaten me? Ah—you could conquer this if you would. You have no right to expect me to gratify such foolish, extravagant tastes.

IRENE. (*cold—fixed, as before*) Very well—I've nothing more to say—

BASIL. (*back of her chair—turns to go—pauses back of table*) Don't take it like this—Irene—

Heaven knows I'd do it if I could—but it's out of the question—Good-night—(*continues toward door R. 3d*)

IRENE. (*cold and hard*) You're going to bed?

BASIL. (*standing at door—partly turned to her*) Yes—I—I have a touch of indigestion—Good-night.

(*He exits R. 3d.*)

(IRENE looks after him, desperate—sits a moment in thought—then faces front—her mouth working, as if eating—looks back again to door of his exit—then toward 'phone—then to door—rises—goes to 'phone on table L. takes off receiver—HAROLD knocks at door.)

IRENE. (*telephone receiver off hook, in hand*) Come in. (HAROLD enter, stands inside doorway. IRENE is startled—rises—leaves receiver off hook. HAROLD is a good looking man—in uniform. He has a leather case strapped to his left side, a revolver, in holster, at his right) Harold—you!! (*she crosses backward to table R. C.*)

HAROLD. (*about to run to her remembers duty of both—draws back*) Irene!

IRENE. Why do you come to me—again—after all these years?

HAROLD. (*drawing himself erect—importantly*) You see my uniform—I am an officer of the Food Trust—

IRENE. (*thought of egg—a possible way to get one—enters her mind*) An officer—the Food Trust!

HAROLD. (*cold—repressed emotion—sense of duty*) Yes— You ordered a slice of bread—(*she nods*) I was sent to deliver it—(*he hands her a small package—she takes it—puts it in food safe—he crosses across to table R. C., stands L., facing front. She comes to him, as if to reopen old acquaintance—he has taken receipt from cap—turns*

to her coldly) Please sign the receipt. (she takes it—signs—hands it back—their hands touch—both are much moved—he controls himself—crosses toward L.—putting receipt in cap)

IRENE. (leaning to him—pleadingly) Wait—Harold—don't leave me like this—you never understood—

HAROLD. (pauses—turns to her—stern—brokenly) I only know you broke my heart and ruined my life—when you married him—not for love—but—for—food—

IRENE. (turning from him—looking front—brokenly) Yes—and I've been punished—The food I crave—he can't give me—(crosses to him—leans toward left side of him)

HAROLD. (drawing away) Be careful—

IRENE. (looking toward Husband's exit door—as if HAROLD meant him) What is it?

HAROLD. (solemn importance) You mustn't touch that case—

IRENE. Why—what does it contain?

HAROLD. Hush! (looks carefully toward doors turns and lays cap on telephone table—crossing to her) An egg—

IRENE. (wondering, incredulous whisper—) An egg! An e—!

HAROLD. (rushes to her—catches her in arms—stops her mouth with hands) Sh—I—I shouldn't have told you—I'm on my way to a Billionaire's house to deliver it. (releases her while he speaks—crosses toward L.)

IRENE. (siren-like—pleading) Harold—Harold—

HAROLD. (remembering his and her duty—proof against her wiles—bitterly) No—it's too late—

IRENE. (sweetly insinuatingly) Is it too late, Harold? Are you so sure of that—Is there no spark left of the old love?

HAROLD. (tottering mentally, pauses—looks at her



—*brokenly*) God, help me—yes—(*head bowed in shame*)

IRENE. (*temptingly*) You said once—that you would do anything in the world—if I would be yours—

HAROLD. Yes—I said that—once—

IRENE. (*crossing slowly backward to table R. C.—as if luring him to her*) Then—I give you the chance to prove it—now—

HAROLD. (*about to rush to her*) You mean—that you will—

IRENE. Yes—I'll be yours—on one condition—

HAROLD. (*rushing to claim her*) Name it—name it—and I'll—

IRENE. (*at R. of table—warding him off—pointing and leaning toward him*) Wait—give me—that egg—

HAROLD. (*recoiling—pleading*) What! Oh no—you don't mean that—you're just testing me—no—anything but that—Anything else in the world—

IRENE. (*unrelentingly—determined—leaning over table to him*) Harold, give me that egg—

HAROLD. (*drawing back—in last, weakening appeal*) My duty—I haven't the right—

IRENE. (*passionate pleading*) The right—ah, what is right and wrong to us—we love each other—we've the right to live our lives—for each other—

HAROLD. You don't realize what you're asking—They know I left the store-house— If I don't return soon, they'll search and discover the truth—then I'll be a fugitive from justice—a hunted man—dishonored and disgraced—

IRENE. (*alluringly*) And am I not worth it? (*puts herself alluringly in front of him—they gaze at each other—then he clasps her passionately in his arms—kisses her. She slowly releases herself—her arm falling over him till it touches the egg-case—she is almost on her knees*) Now let me see the egg—(*after a mental struggle, he undoes the case—*

first drawing his revolver and looking about carefully. She falls to knees, adoringly sways—about to swoon—he catches her—lifts her to her feet—she frees herself from his arms) Now—we must go—quickly—but wait—you can't carry it in that case—it would be recognized—Ha—my jewel box—(crosses quickly over to the side board—takes jewel box to table—faces HAROLD, expectantly—he hesitates with egg-case in hands, remembering duty—she compels him with luring smile—he brings case and lays it on table—steps back—she takes egg out carefully—gazes at it—about to put it in case—sees jewels fill it—flings them out—puts egg in—closes lid—BASIL enters quickly, R. 3d—IRENE and HAROLD start and exclaim—she moves away from table—eyes on box—leaves box on table), Why, Basil—I thought you'd retired—

(BASIL, without speaking, moves to table—seizes jewel box—opens—seizes egg and holds it up, IRENE shrieks—HAROLD draws pistol.)

BASIL. Shoot—and watch it fall—

(HAROLD'S pistol drops to floor.)

IRENE. (timidly—wonderingly) Basil—how did you know?

BASIL. The 'phone—you left the receiver off—I heard—everything—(IRENE sinks into chair L. of table with moan. BASIL crosses beside HAROLD—stands back of small rug) So she has brought you—to this—very well—you can go—but—you will leave the egg—behind—

(HAROLD starts—cries out.)

IRENE. (springing to her feet—in protest—BASIL draws egg, protectingly to him) No—no—Basil—

you won't do that—you can't be so cruel——

BASIL. (*lowering arm from above head—gazing at egg, in hollow of hand*) And this is the price of honor—(*with an hysterical laugh—his face changes to a fixed purpose*)

IRENE. (*horrified wonder*) What—what are you going to do—Basil—Basil—Ah—! (*shrieks as BASIL dashes the egg to the floor—on the little rug at his feet. She sinks to her knees over it. HAROLD staggers back, powerless from horror*)

HAROLD. Murderer—(*crossing to BASIL*) Through all your life you'll see that horrible sight—That little egg lying there crushed and mangled, wasted—by *your* hand—Thank God I haven't got that to face——

(*BASIL turns up stage, overcome with what he has done. HAROLD turns as if to go.*)

IRENE. Harold where are you going?

HAROLD. (*turning at the door*) To give myself up——

IRENE. But it means death!

HAROLD. Yes—Good-bye——

(*Exits as if to Guillotine—Pause—door slams.*)

IRENE. (*reaching out to touch BASIL*) Basil——

BASIL. (*recoiling from her with loathing*) There can be nothing more between you and me——

IRENE. You mean?

BASIL. You have betrayed me for an egg—(*crossing R. to table*)

IRENE. Basil——

BASIL. (*points “Go.” IRENE turns, sees egg on rug, glances back to BASIL, stealthily rolls the rug up and starts to escape with it*) Irene! Have you no shame— You would take it—now!

IRENE. Yes—it's all I've got left now—(*he turns*

*from her*) They gave it to me when I was young—  
Basil—when I was young.

*(BASIL points to the door, and she exits weeping.  
The door outside slams and he sinks on his  
knees by the table, shaken by silent sorrow.)*

CURTAIN.

(French's Standard Drama Continued from 2d page of Cover.)

<b>VOL. XLII.</b> rate's Legacy harcoal Burner tha Valiente Rose Daughter la's Husb Gold	<b>VOL. XLIV.</b> 345 Drunkard's Doom 346 Chimney Corner 347 Fifteen Years of a Drunk 348 No Thoroughfare [ard's 349 Peep O' Day [Life 350 Everybody's Friend 351 Gen. Grant 352 Kathleen Mavourneen	<b>VOL. XLVII.</b> 369 Saratoga 370 Never Too Late to Mend 371 Lily of France 372 Led Astray 373 Henry V 374 Unequal Match 375 May or Dolly's Deletion 376 Allatona	<b>VOL. L.</b> 393 Fine Feathers 394 Prompter's Bd 395 Iron Master 396 Engaged 397 Pygmalion & Qu 398 Leah 399 Scrap of Paper 400 Lost in London
<b>VOL. XLIII.</b> t of Leave Han Revenge ll the Grea y Andy of the is Barefoot Irish Girl <b>VOL. XLIII.</b> of Savoy Heart Nights in a u-room Boy of Mchestr heror the Mnteb's ket on the larth ter's Devil 's Diversion	<b>VOL. XLV.</b> 353 Nick Whiffles 354 Fruits of the Wine Cup 355 Drunkard's Warning 356 Temperance Doctor 357 Aunt Dinah 358 Widow Freeheart 359 Frou Frou 360 Long Strike <b>VOL. XLVI.</b> 361 Larcers 362 Lu-dle 363 Randall's Thumb 364 Wicked World 365 Two Orphans 366 Colleen Bawn 367 Twixt Axe and Crown 368 Lady Clancathy	<b>VOL. XLVIII.</b> 377 Enoch Arden 378 Under the Gas Light 379 Daniel Rochat 380 Caste 381 School 382 Home 383 David Garrick 384 Ours <b>VOL. XLIX.</b> 385 Social Glass 386 Daniel Druce 387 Two Roses 388 Adrienne 389 The Bells 390 Uncle 391 Courtship 392 Not Such a Fool	<b>VOL. LI.</b> 401 Octoroon 402 Confederate Spy 403 Mariner's Return 404 Ruined by Drink 405 Dreams 406 M. P. 407 War 408 Birth <b>VOL. LII.</b> 409 Nightingale 410 Progress 411 Play 412 Midnight Charge 413 Confidential Clerk 414 Snowball 415 Our Regiment 416 Married for Money Hainlet in Three Acts Guttle & Gulpit

## ENGLISH INTERNATIONAL COPYRIGHTED EDITION OF THE WORKS OF THE BEST AUTHORS.

The following very successful plays have just been issued at 25 cents per copy.

**IR OF SPTACLES.** Comedy in 3 Acts  
by SYDNEY GRUNDY, author of "Sowing the Wind,"  
8 male, 3 female characters.

**SOL'S PAIDSE.** An original play in 3  
by SYDNEY GRUNDY, author of "Sowing the  
d," &c. 5 male, 4 female characters.

**SILVER FELD.** An original comedy in 3  
by SYDNEY GRUNDY, author of "Sowing the  
d," &c. 5 male, 3 female characters.

**GLASS CASHION.** An original com-  
in 4 Acts by SYDNEY GRUNDY, author of "Sowing  
Wind," &c. 5 male, 5 female characters.

**THE BALLOON.** Farce in 3 Acts by J.  
H. DARNLEY and MANVILLE FENN. 6 male, 4 female  
characters.

**MISS LEOPATRA.** Farce in 3 Acts by ARTHUR  
SHIRLEY. 1 male, 3 female characters.

**SIX PERSONS.** Comedy Act by I. ZANGWILL.  
1 male, 1 female character.

**FASHIONABLE INTELLIGENCE.** Comedy-  
in 1 Act by PERCY FENDALL. 1 male, 1 female  
character.

**HIGHLAND LEGACY.** Comedy in 1 Act by  
BRANDON THOMAS, author of "Charley's Aunt."  
5 male, 2 female characters.

### Contents of Catalogue which is sent Free.

ent Drama our Operas les Needed by f Scene Paint s Reading Cl ls, Whiskers, ches, etc. d Sets of Play er Lytton's El esque Dramas t Cork nan's Story nival of Author ade Plays dren's Plays le Dramas for Characters ly ume Books oe Hair berland Editio key Dramas mas for Boys wing-room Mo uction, Rectr eakers opian Dramas	Evening's Entertainment Fairly and Home Plays French's Costumes French's Editions French's Italian Operas French's Parlor Comedies French's Standard and Minor Drama French's Standard and Minor Drama, bound French's Scenes for Amateurs Frobisher's Popular Recitals Grand Army Dramas Guide Books for Amateurs Guide to Selecting Plays Hints on Costumes Home Plays for Ladies Irish Plays Irving's Plays Juvenile Plays Make-Up Book Make-Up Box Mock Trial Mrs. Jarley's Wax Works New Plays	New Recitation Books Nigger Jokes and Stump Speeches Parlor Magic Parlor Pantomimes Pieces of Plesantry Poems for Recitations Plays for Male Characters only Round Games Scenery Scriptural and Historical Dramas Sensation Dramas Serio-Comic Dramas Shadow Pantomimes Shakespeare's Plays for Amateurs Shakespeare's Plays Stanley's Dwarfs Spirit Gum Tableaux Vivants Talmi Actor's Art Temperance Plays Vocal Music of Shakespeare's Plays Webster's Acting Edition Wigs, etc.
---	--	---

French's Minor Drama Continued from 4th page of Cover.)

<b>VOL. XLI.</b> Adventures of ost Child Court Cards Cox and Box Forty Winks Wonderful Wo Curious Case Tweedleton's T	<b>VOL. XLIII.</b> 329 As Like as Two Peas 330 Presumptive Evidence 331 Happy Band 332 Pinafore 333 Mock Trial 334 My Uncle's Will 335 Happy Pair 336 My Turn Next	<b>VOL. XLVII.</b> 387 Sunset 388 For Half a Million 389 Cable Car 390 Early Bird 391 Alumnus Play 392 Show of Hands 393 Barbars 394 Who's Who	<b>VOL. XLIV.</b> 345 Who's To Win Him 346 Which is Which 347 Cup of Tea 348 Sarah's Young Man 349 Hearts 350 In Honor Bound [Law 351 Freezing a Mother-in- 352 My Lord in Livery
---	--	--	---

AMUEL NCH, 28-30 West 38th Street, New York City

# FRENCH'S MINOR DRAMA.

UNIVERSITY OF CALIFORNIA LIBRARY  
BERKELEY

THIS BOOK IS DUE ON THE LAST DATE  
STAMPED BELOW

Books not returned on time are subject to a fine of  
50c per volume after the third day overdue, increasing  
to \$1.00 per volume after the sixth day. Books not in  
demand may be renewed if application is made before  
expiration of loan period.

1 The  
2 Root  
3 How  
4 The  
5 The  
6 His  
7 The  
8 The  
9 Prid  
10 Use  
11 The  
12 The  
13 Lak  
14 Bea  
15 St.  
16 Cap

17 Th  
18 Wl  
19 Th  
20 Th  
21 Bo  
22 Ba  
23 W  
24 Ro

25 Se  
26 Or  
27 Ir  
28 M  
29 Ti  
30 Ro  
31 Si  
32 N

33 C  
34 W  
35 B  
36 N  
37 H  
38 F  
39 T  
40 A  
41 G

42 I  
43 I  
44 I  
45 I  
46 I  
47 I  
48

49  
50  
51  
52  
53  
54  
55  
56

57  
58  
59  
60  
61  
62  
63  
64  
65  
66  
67  
68  
69  
70  
71  
72  
73  
74  
75  
76  
77  
78  
79  
80

75 Irish Broom-maker  
76 To Paris and Back for  
Five Pounds  
77 That Blessed Baby  
78 Our Gal  
79 Swiss Cottage  
80 Young Widow

154 Green  
155 High Low Jack & Game  
156 A Gentleman from Ire-  
land  
157 Tom and Jerry  
158 Village Lawyer  
159 Captain's not A-miss  
160 Amateurs and Actors

235 Forts and Fifty  
236 Who Stole the Pocket-  
watch  
237 My Son Diana  
238 Unwarrantable Inten-  
tion  
239 Mr. and Mrs. White  
240 A Quiet Family

316 Mac-  
317 Crow-  
318 Good-  
319 Man-  
320 Terrier

(French's Minor Drama Continued on 3d page of Cover.)

DEC 8 1925

JAN 28 1926

FEB 11 1926

9 Nov '53 FF

6 Jan 54 MM X

DEC 15 1953 II

27 May '60 Jh

REC'D

MAY 13 1960

50m-7-16

Gaylord Bros.  
Makers  
Syracuse, N. Y.  
PAT. JAN. 21, 1908

383703

UNIVERSITY OF CALIFORNIA LIBRARY

